

1867. 1867. 1867.



[97-034]

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MUMS - 00085



Miss Lucy A. Battzell  
Oak Grove  
Alabama

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Alabama



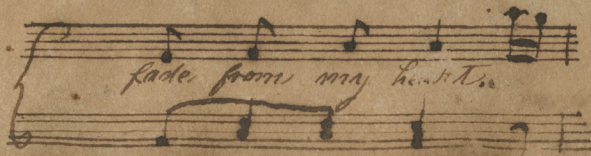
# The Meeting of the Waters



There is not in the wide world a Valley so sweet, As that vale in whose bosom the

bright wa-ters meet; † Oh! the last rays of feeling and life must depart,

Ere the bloom of that valley shall fade from my heart, Ere the bloom of that valley shall







2) Yet it was not that nature had shed over the scene,  
 Her pearl of crystal and brightest of green,  
 'Twas not the soft magic of streamlets or hills,  
 That - it was something more exquisite still.

3) 'Twas that friends the beloved of my bosom; were near  
 Who made every dear scene of enchantment more dear  
 And who felt how the blent choruses of nature improve  
 When we see them reflected from lakes that we love.

4) Sweet vale of Onoc! how calm, could I rest,  
 On thy bosom of shade with the friends I love best,  
 Where the storms which we feel in this cold world should cease,  
 And our hearts, like thy waters, be mingled in peace.

\* The Meeting of the Waters\* forms a picture of that beautiful scenery which lies between  
 Rathfriland and Arlow, in the country of Wicklow and these lines were suggested by a visit  
 to this romantic spot in the summer of the year 1807.  
 † The Rivers and Onoc.



# Rural Felicity.

Rural

3



Over the water to Chardy.





*Allegro.*







## Free Mason song.

Let truth and spotless faith be thine, Till lifes vain fragents close

And still at virtues sacred shine, Be breathed thy ardent vows.

2) Thy pilgrims path with flowers shall bloom  
And sunshine glad the day  
While undiscovered we see the tomb  
And smile at lifes decay.

3) Content serene thy steps shall bide  
Thine maid of Mine divine  
And sweet shall taste the choicest tide  
And cups of rosy wine.

4) The slave of guilt still quakes with fear  
Thy Lyones charms invite  
No joy his languid days shall cheer  
No rest repose the night.

5) In vain shall spring revive the plain  
And glade the vocal grove  
The breast where baser passions reign  
No warm capricious move.

6) He shudders at the whispering breeze  
Appauled with guilt and fear  
In vain the dream of life shall cease  
Nor cease his terrors there.

7) Oh! then let truth and be thine  
Till lifes vain prospect fade  
And still at virtues sacred shine  
Thine ardent vows be paid.



*The New President's March.*

7





# The Mischievous Bee.

Sung by Mr. Warren.

Little Cupid one day o'er a myrtle bough strayed And among the sweet blossoms

The image shows a handwritten musical score on aged paper. It consists of four systems of music, each with a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written in cursive between the staves. The paper shows signs of age, including foxing and staining.

he wantonly played, Plucking many a leaf from the buds of the tree He felt that his

This system continues the musical score. The melody in the treble staff features a series of eighth notes, and the bass staff has a simple accompaniment of eighth notes. The lyrics are written in cursive between the staves.

finger was stung by a bee, He felt that his finger was stung by a bee: Little Cupid

This system continues the musical score. The melody in the treble staff features a series of eighth notes, and the bass staff has a simple accompaniment of eighth notes. The lyrics are written in cursive between the staves.

then whimpered he sobb'd and he sigh'd, Then ran to his mother and pettishly cried,

This is the final system of the musical score on this page. The melody in the treble staff features a series of eighth notes, and the bass staff has a simple accompaniment of eighth notes. The lyrics are written in cursive between the staves.



Oh! Venus, dear mother! I'm wounded you see, And I ask for revenge on the mischievous bee,

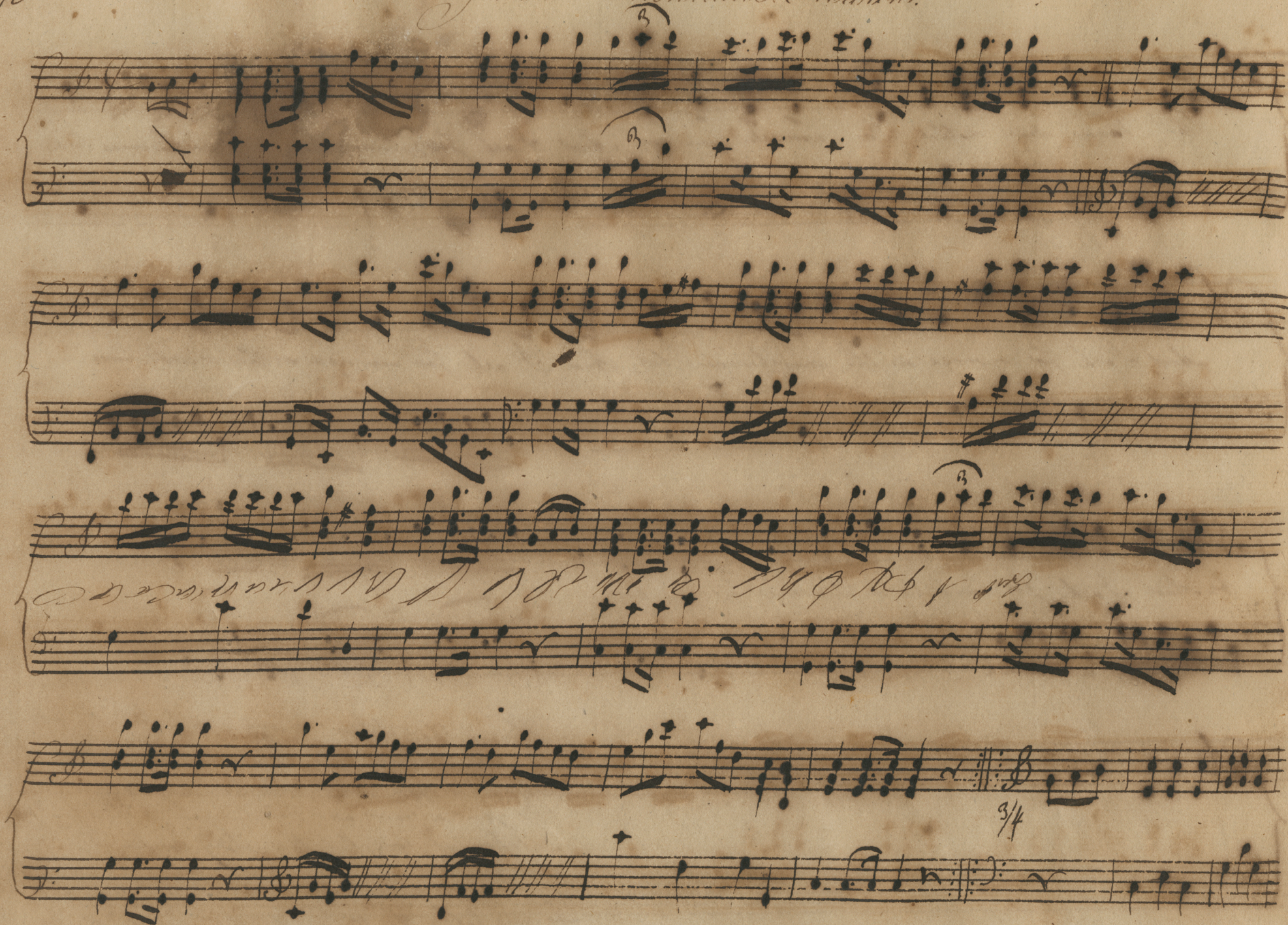
And I ask for revenge on the mischievous bee; And I ask for revenge on the mischievous bee,

be, And I ask for revenge on the mischievous bee.

This mother then laugh'd at the story he told  
On his forehead of snow streak'd his ringlets of gold  
Now when you wound another may I aid answer'd she  
Ere your arrows are pointed you'll think on the bee.  
A lesson of love let the story impart,  
When the beam of the eye lights the flame of the heart,  
His pious ones remember white yet you are free  
The rose holds the thorn and the myrtle the bee.



## General Montreuil's March.





This image shows a page of handwritten musical notation on aged, stained paper. The page is numbered '11' in the top right corner. It contains ten staves of music, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a fluid, cursive hand. There are several dynamic markings, including 'ff' (fortissimo) and 'f' (forte), and some articulation marks like slurs and accents. The paper shows signs of age, including foxing and water stains, particularly in the center and right-hand side.



*Sonatina with favorite Scotch Airs by J. Pleyel*

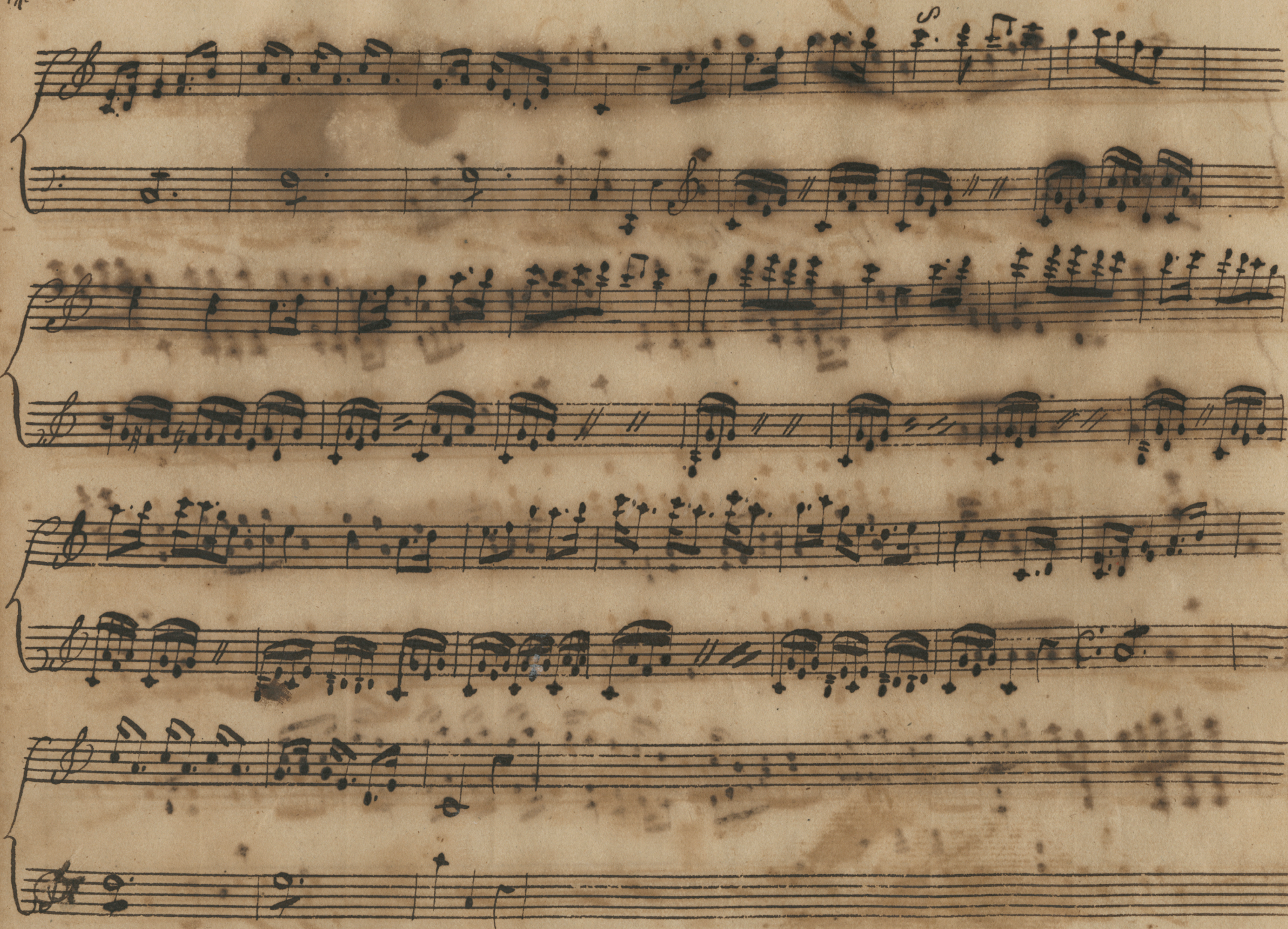


Handwritten musical score for the piece "Yellow Hair'd Laddie." The score is written on six systems of staves, each with a treble and bass clef joined by a brace. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The title "Yellow Hair'd Laddie." is written in a cursive hand across the middle of the page. The piece concludes with a "Da Capo." instruction. The paper is aged and shows signs of wear, including stains and foxing.

*Da Capo.*

*Yellow Hair'd Laddie.*







Rondo

Lucian Gray.

Allegretto

This is a handwritten musical score on aged, stained paper. The title 'Rondo' is written in the top left, and the composer's name 'Lucian Gray.' is at the top center. The tempo 'Allegretto' is marked below the first staff. The score consists of eight staves of music, with some staves grouped by a brace on the left. The notation includes various note values, rests, and slurs. A 'Fine' marking appears above the sixth staff. The signature 'Corm Riggs.' is written below the seventh staff. The paper shows signs of age, including foxing and water stains.



*Da Capo.*

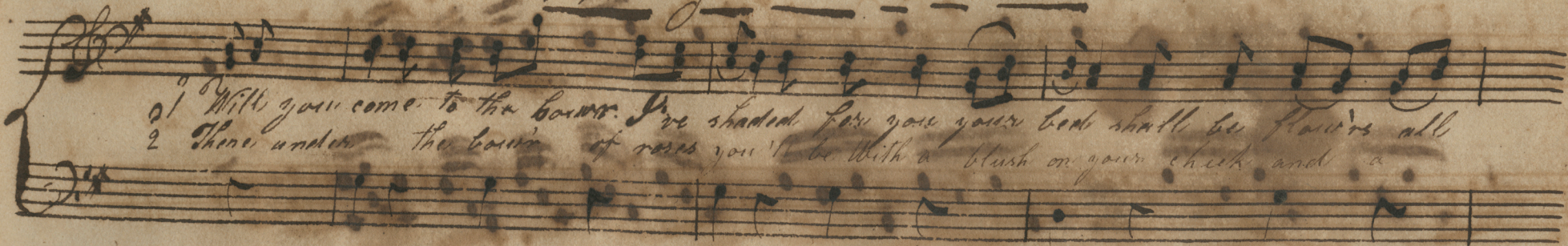
*J. C. Anderson.*

*Da Capo.*

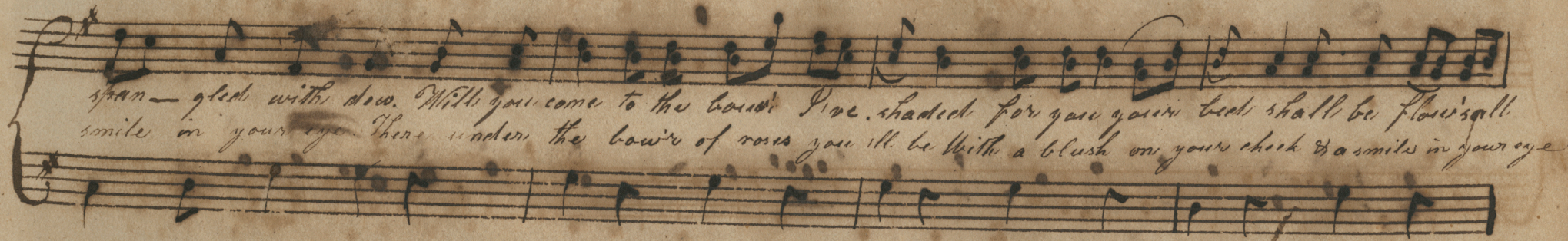


# Will you come to the bower.

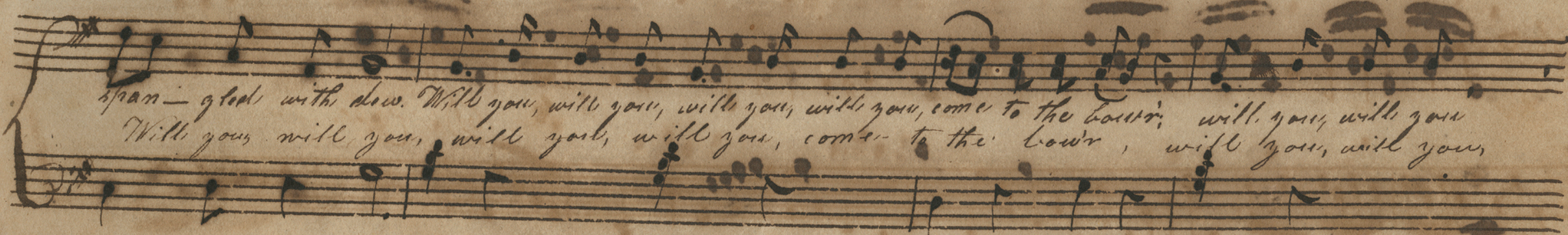
17



1 With you come to the bower. I've shaded for you your bed shall be flowers all  
2 There under the bower of roses you'll be with a blush on your cheek and a



span - glad with dew. Will you come to the bower. I've shaded for you your bed shall be flowers all  
smile in your eye. There under the bower of roses you'll be with a blush on your cheek & a smile in your eye



span - glad with dew. Will you, will you, will you, will you, come to the bower, will you, will you  
Will you, will you, will you, will you, come to the bower, will you, will you



will you, will you, come to the bower.  
will you, will you, come to the bower.



# Friend of my soul.

8

Friend of my soul this goblet sip, 'twill chase that pensive tear 'tis not

so sweet as woman's lip but ah! its more sincere. Friend of my soul this

goblet sip 'twill chase that pensive tear.

8

3) Come twine this wreath thy brows to shade  
 These flowers were culled late noon.  
 Like woman's love the Rose will fade.  
 But oh not half so soon. Friend of my soul &c.

2) For the

4) Like her sweet delusive beam  
 'twill steal away thy mind.  
 But like affection's happy dream  
 It leaves no sting behind. Friend of my soul &c.



## The Boatie Rows.

*O weel may the boatie row and better may she*

The first system of handwritten musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The lyrics "O weel may the boatie row and better may she" are written in cursive between the staves.

*speed and likewise may the boatie row that wins the bairns bread the boatie row the*

The second system of handwritten musical notation, consisting of two staves. The top staff continues the melody from the first system. The bottom staff continues the bass line. The lyrics "speed and likewise may the boatie row that wins the bairns bread the boatie row the" are written in cursive between the staves.

*boatie rows the boatie rows indeed and weel may the boatie row that wins my bairns*

The third system of handwritten musical notation, consisting of two staves. The top staff continues the melody. The bottom staff continues the bass line. The lyrics "boatie rows the boatie rows indeed and weel may the boatie row that wins my bairns" are written in cursive between the staves.

*bread.*

The fourth system of handwritten musical notation, consisting of two staves. The top staff ends with a double bar line. The bottom staff continues the bass line. The lyrics "bread." are written in cursive between the staves.



*Tenderly.**Wilt thou say farewell Love.**By Moore.*

*Wilt thou say farewell, love, and from Rosa's part Rosa's tears will tell love the*



*anguish of her heart. I'll still be thine and thou'lt be mine*





*ad lib.*

*a Tempo*

3/4 I'll love thee tho' we sever Oh! say can I ever cease to sigh

or cease to love; no more.

W 2) Will thou think of me love, when thou art far away  
Oh! I'll think of thee love never never stray

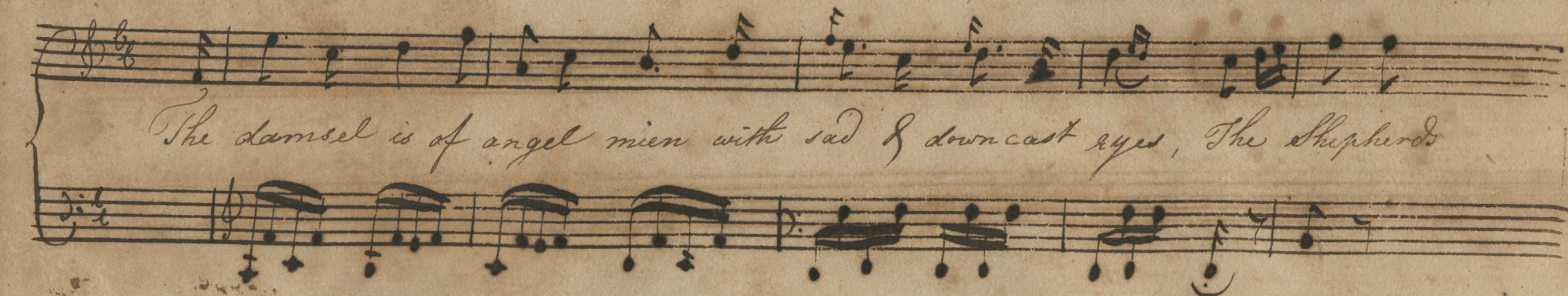
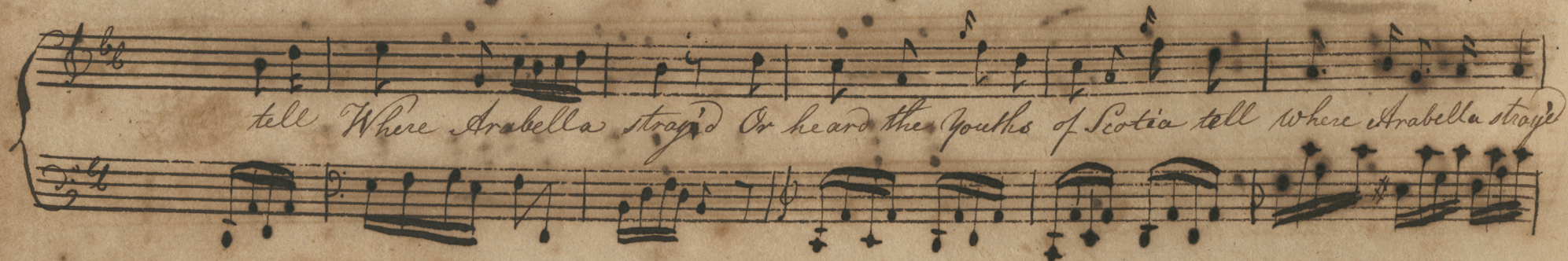
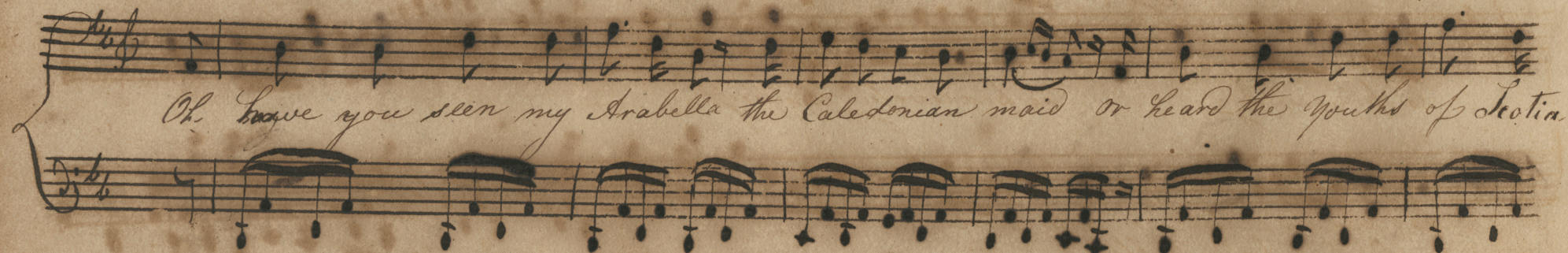
I'll still be &c.

W 3) Let not others wide love, thy ardent heart betray  
Remember Rosa's smile, love, Rosa far away.

I'll still be thine &c.



# The Caledonian Maid







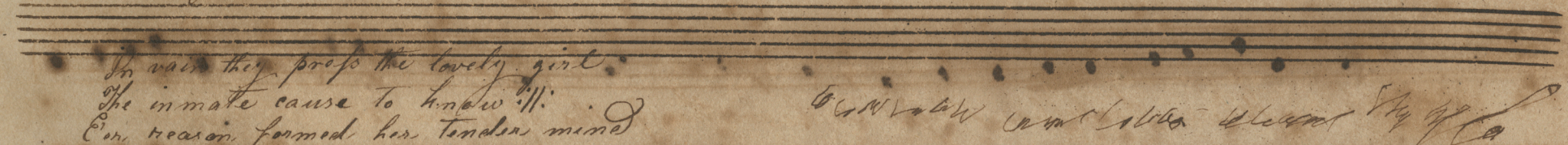
call her sorrows queen so pensively she sighs so pensively



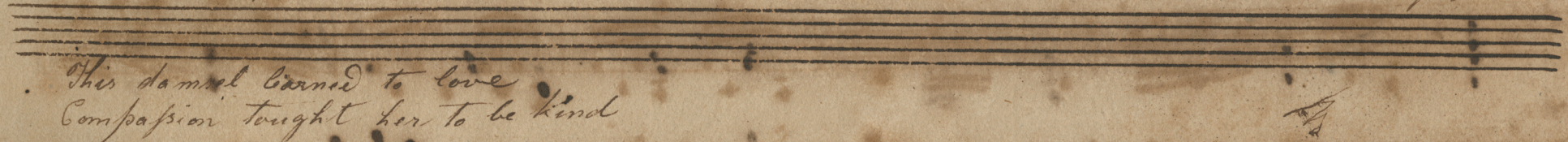
so pensively, so pensively she sighs.



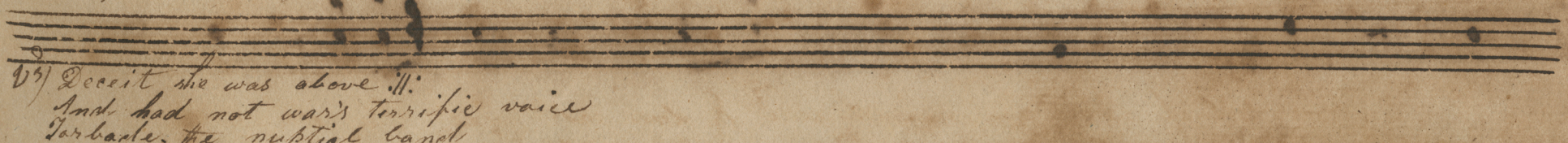
V. 2) Ah! why these sighs so sadly swell  
Or why those tears to flow



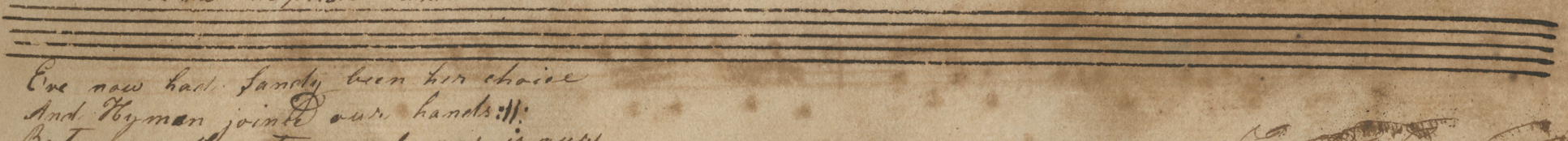
In vain they press the lovely girl  
The inmate cause to know  
Ere reason formed her tender mind



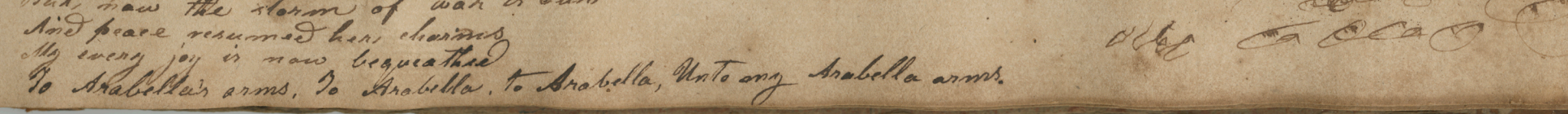
This damsel learned to love  
Compassion taught her to be kind



V. 3) Deceit she was above  
And had not war's terrific voice  
Tear-bare the nuptial band

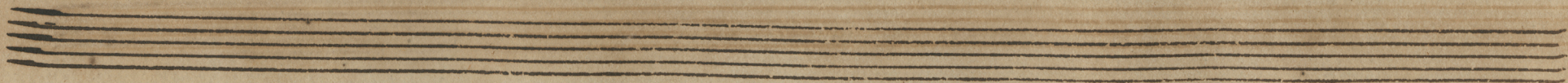


Ere now had fondly been her choice  
And Hyman joined our hands  
But now the storm of war is ours  
And peace resumed her charms  
No every joy is now bequeathed  
To Arabella's arms, To Arabella, to Arabella, Unto only Arabella arms.



Handwritten signature and flourish at the bottom right of the page.



*Dulce Domum.*



Best a-bode, of EDWARD and of MARY, Of EDWARD and of



MARY. For her he'd chase the mountain Goat, Or

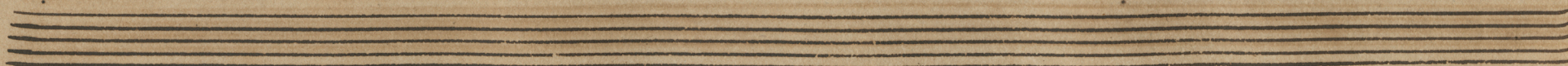
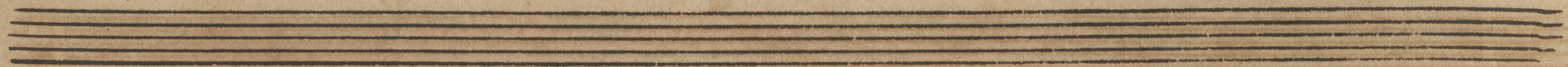




Alps and Glaciers bound. --- ing; For her the Chamois he would shoot Dark horrors

*Allegretto*

all surrounding; But evening come, he sought his home, While anxious lovely





Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The lyrics are written below the vocal line.

we-man, The hail'd the sight, and every night, The cottage rung as they sung, The

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

cottage rung as they sung. Oh, dulce dulce do-mummi! Oh dulce dulce do-mummi! The

A single staff of handwritten musical notation, likely for a continuation or a different part of the piece. It contains several measures of music.

A single staff of empty musical notation, likely for a continuation or a different part of the piece.



*cottage rung as they sung. Oh dulce dulce domum! Oh dulce dulce domum*

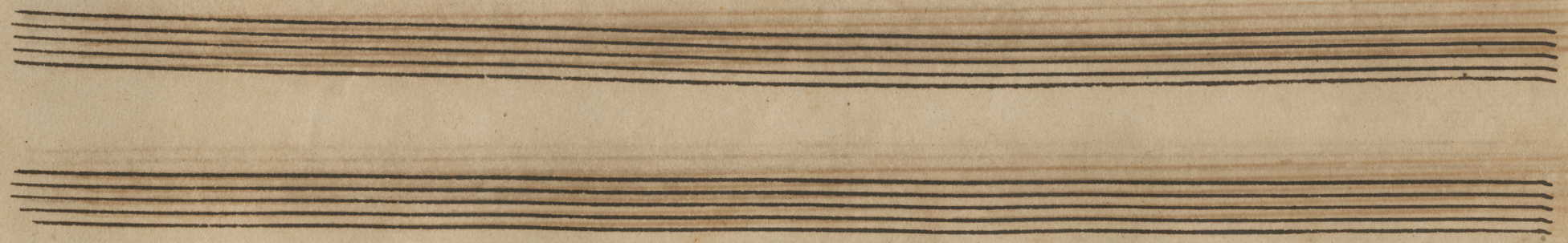
*But soon alas! this scene of bliss, was changed to prospects dreary For*





was and honour roused each Swiss, And Edward left his Mary. And Edward left his

Mary. To bold St Gothard's height heraid Gainst





Gallians force contend - ing, And by un-equal numbers crushed, He died his

lands de - fending! The winning come, he sought not home. While she (distract-ed





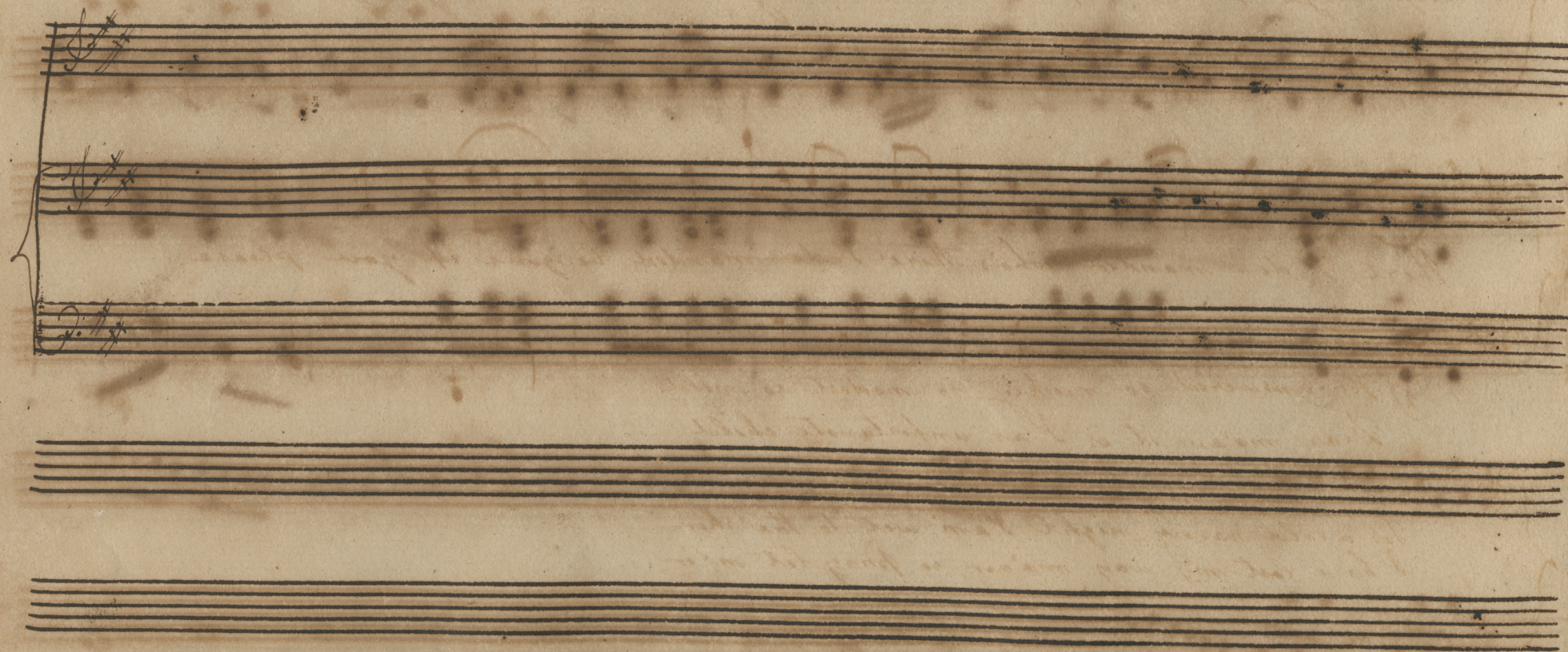
woman) Grown wild with dread, now seeks him dead, and hears the knell, that

bids farewell To dulce dulce do-mum, To dulce dulce do-mum, And hears the knell that





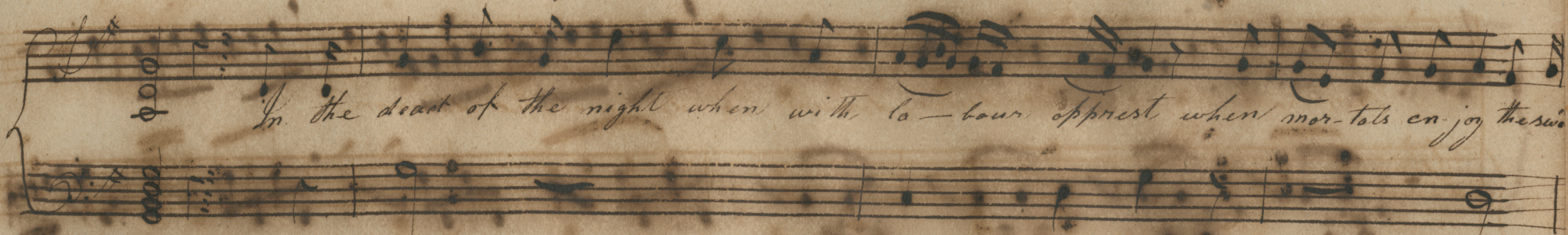
*Wicks Carroll, To dulce dulce domum. To dulce dulce domum.*



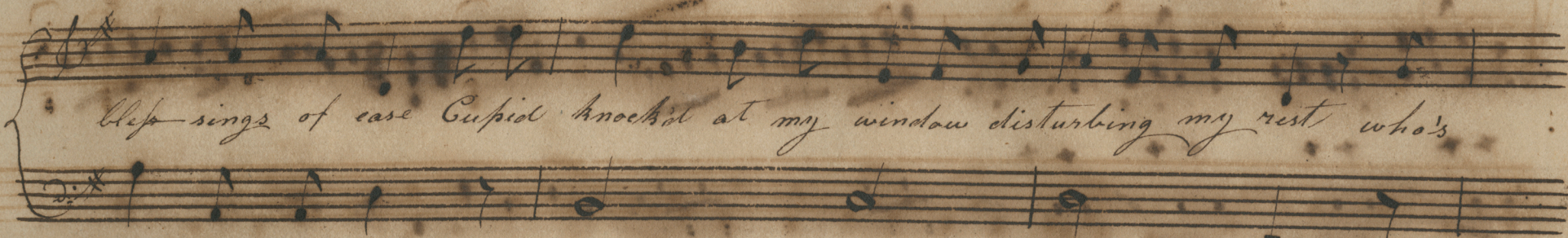


# Cupid Benighted

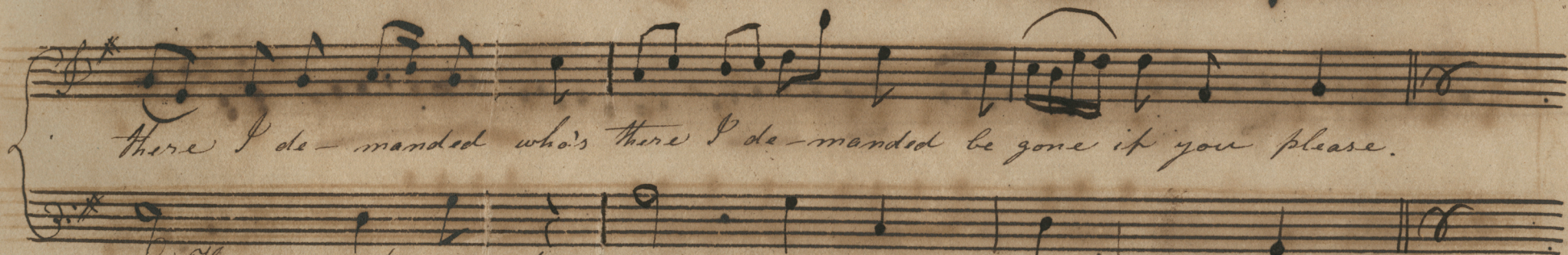
38.



In the dead of the night when with to-bow oppress when mor-tals en-joy these

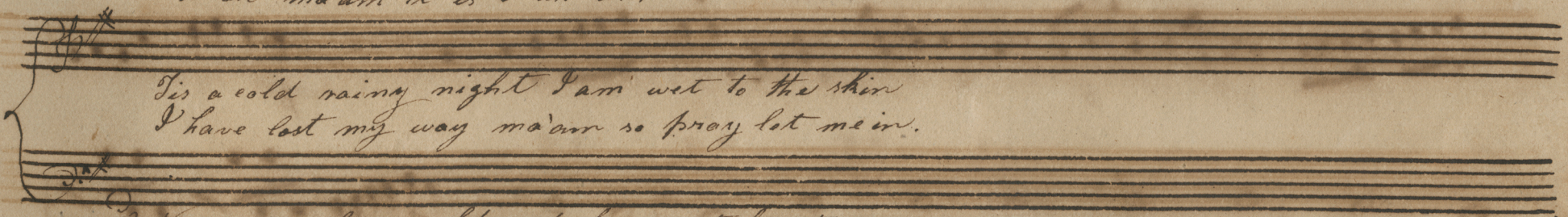


less sings of ease Cupid knock'd at my window disturbing my rest who's



there I de-manded who's there I de-manded be gone if you please.

2) He answered so meekly so modest so mild  
Dear ma'am it is I an unfortunate child



Tis a cold rainy night I am wet to the skin  
I have lost my way ma'am so pray let me in.

3) No sooner from cold and from wet he got ease  
Then taking his bow he said ma'am if you please  
If you please ma'am said he from experience I'd know  
If the rain had damag'd the string of my bow.



*Overture to the Deserter*

A handwritten musical score on aged, stained paper. The title "Overture to the Deserter" is written in cursive at the top. The score consists of ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system includes a forte (f) marking. The third system includes a piano (p) marking. The fourth system includes a trill (tr) marking. The fifth system includes a piano (p) marking. The sixth system includes a trill (tr) marking. The seventh system includes a piano (p) marking. The eighth system includes a trill (tr) marking. The ninth system includes a piano (p) marking. The tenth system includes a trill (tr) marking. The score is written in a clear, legible hand, with some ink bleed-through visible from the reverse side.



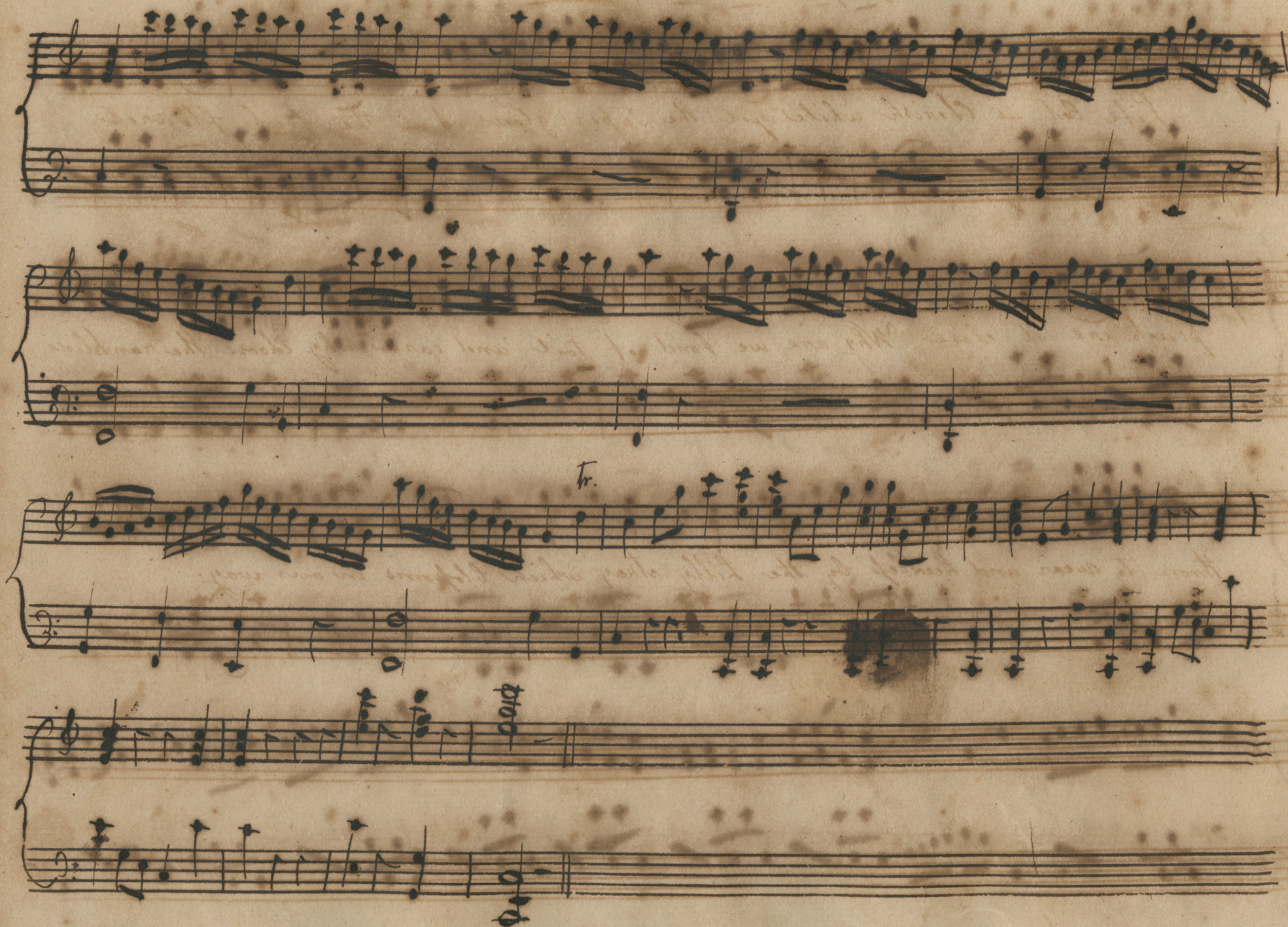
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 4. The lower staff is in bass clef with a common time signature (C) and contains measures 1 through 4. The music features a mix of eighth and sixteenth notes, with some rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 5 through 8. The lower staff is in bass clef with a common time signature (C) and contains measures 5 through 8. The music continues with similar rhythmic patterns. The word "Large" is written above the upper staff in measure 7. The word "Tempo II." is written below the lower staff in measure 6. The letter "f" is written below the lower staff in measure 7. The number "8" is written below the lower staff in measure 8.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 9 through 12. The lower staff is in bass clef with a common time signature (C) and contains measures 9 through 12. The music continues with similar rhythmic patterns. The letter "p" is written above the lower staff in measure 9. The letter "f" is written above the upper staff in measure 10.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 13 through 16. The lower staff is in bass clef with a common time signature (C) and contains measures 13 through 16. The music continues with similar rhythmic patterns. The letter "f" is written above the upper staff in measure 13.







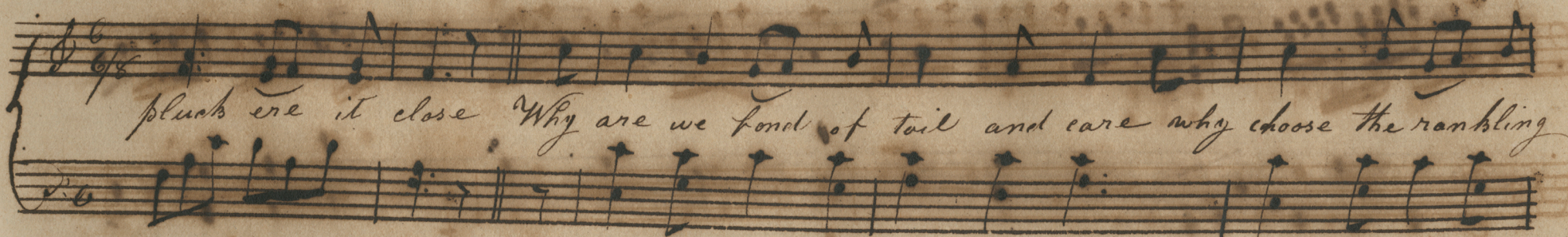
# Life Let us Cherish

886



Handwritten musical notation for the first system of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/8. The lyrics are written between the staves.

Life let us cherish while yet the taper glows and the fresh floweret



Handwritten musical notation for the second system of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/8. The lyrics are written between the staves.

pluck ere it close Why are we fond of toil and care why choose the rankling



Handwritten musical notation for the third system of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/8. The lyrics are written between the staves.

thorn to wear and heedless by the Lilly stray which blossoms in our way.



Handwritten musical notation for the fourth system of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/8. The lyrics are written between the staves.



*The Soldiers Return.*

Handwritten musical score for "The Soldiers Return." The score is written on aged, yellowed paper and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written in cursive script between the staves.

Whom wild wars deadly blast was blown and gentle peace re-

-turning and eyes again with pleasure beam which had been blasted with mowning

I left the lines and tainted fields where long I'd been a lodger, My humble knapsack



Handwritten musical score for the song "All my wealth A poor but honest Soldier". The score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are also treble and bass clefs with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a cursive, handwritten style. The lyrics "All my wealth A poor but honest Soldier" are written in cursive below the first staff.

Handwritten musical score for the "Scottish Dance". The score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F-sharp) and a 2/4 time signature. The second staff is a bass clef with a key signature of one sharp (F-sharp) and a 2/4 time signature. The third and fourth staves are also treble and bass clefs with a key signature of one sharp (F-sharp) and a 2/4 time signature. The music is written in a cursive, handwritten style. The title "Scottish Dance" is written in cursive above the first staff.



The Minute Gun at Sea Duett. Composed by  
 M. P. King.

*Andante*

*pp*

*tr. 2. voice*

Let him who sighs in sadness.

here; Rejoice and know a friend is near. *pp*

*tr. 2. voice*

What heavenly

sounds are those I hear, What being comes the gloom to cheer.

*p*

*ff.*

*Drum*



When in the storm on Albion's coast, The night watch guards his weary post, From thoughts

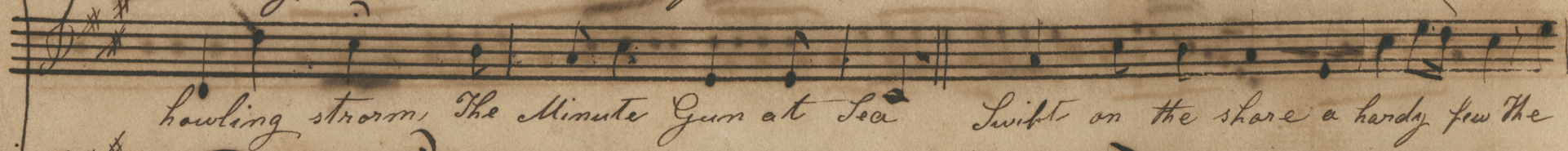
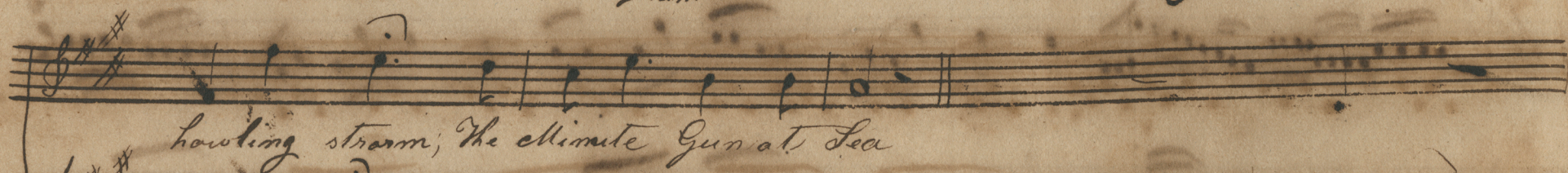
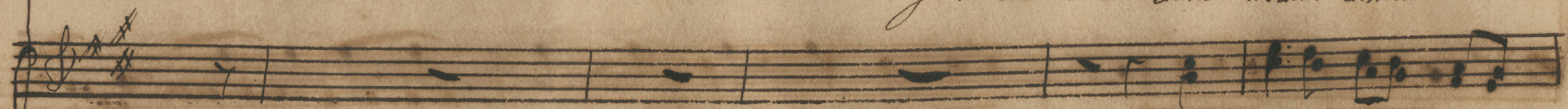
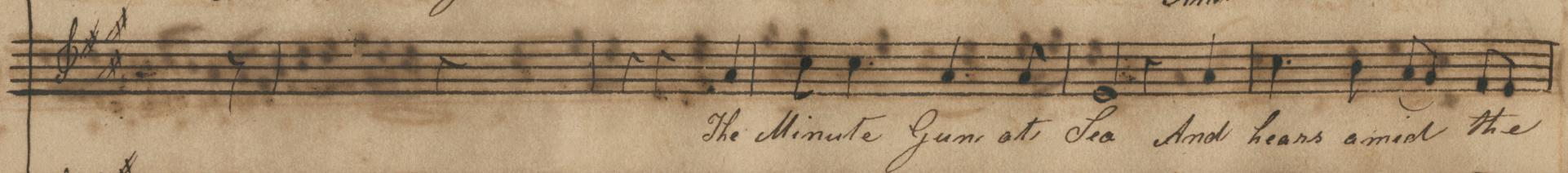
*L.P.* *F. P.*

of danger free: He marks some vessel's dusky form, And hears amid the howling storm,

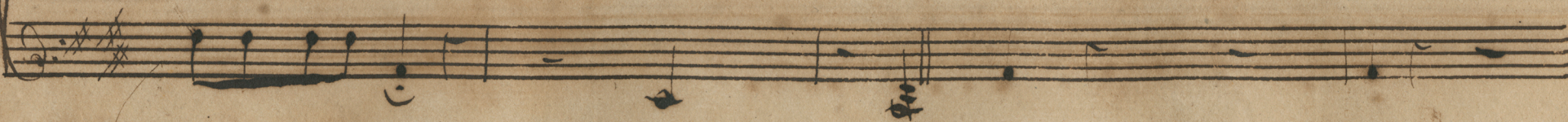




And hears amid the



Swift on the shore a hardy few the





life boat man with a gallant gallant crew And dare the dangerous wave

*f.* *tripp*

Thro' the wild surf they cleave their way, Lost in the foam nor know dismay



Handwritten musical score for the first system. It consists of five staves. The first staff is a vocal line with the lyrics "know dismay" written above it. The second staff is a vocal line with the lyrics "know dismay" and "For they go the crew to save" written above it. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a drum part, indicated by the word "Drum" and a drum symbol at the end.

Handwritten musical score for the second system. It consists of five staves. The first staff is a vocal line with the lyrics "For they go the crew to save, Lost in the foam nor know dismay, For they go" written above it. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a drum part, indicated by a drum symbol at the end.



Allegretto.

Lib.

the crew to save But oh! what rapture fills each breast

the crew to save

Of the hopeless crew of the

ship's

Then landed sate what joys to tell Of all the dangers that beset

ships distressed, Then landed sate what joys to tell Of all the dangers that beset



Then is heard no more

Then is heard no more By the watch

By the watch on the shore Then is heard no more By the watch

*pp* *pp* *f*

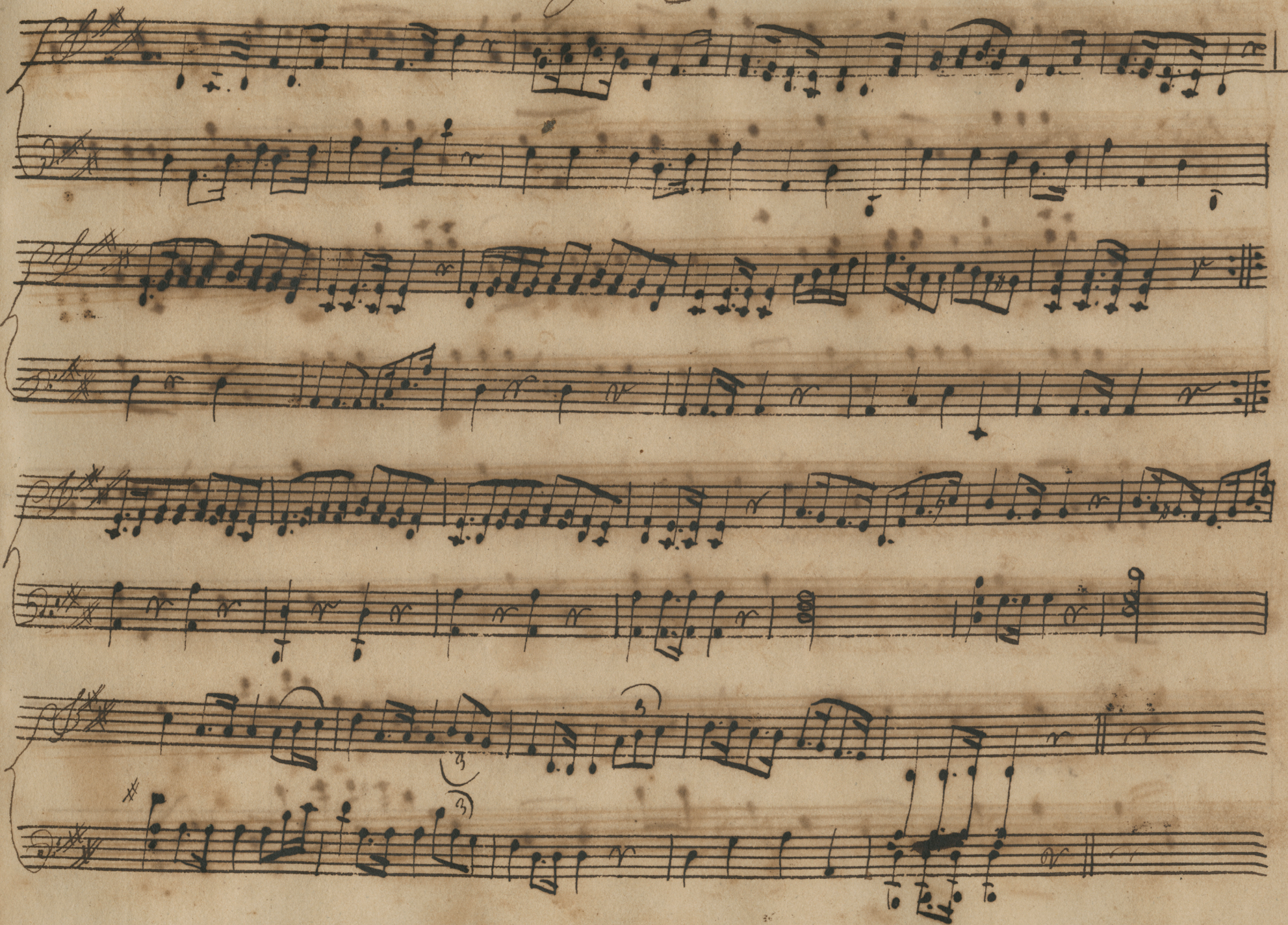
on the shore The Minute Gun at sea

on the shore The Minute Gun at sea



# Washington's Grand March.

42

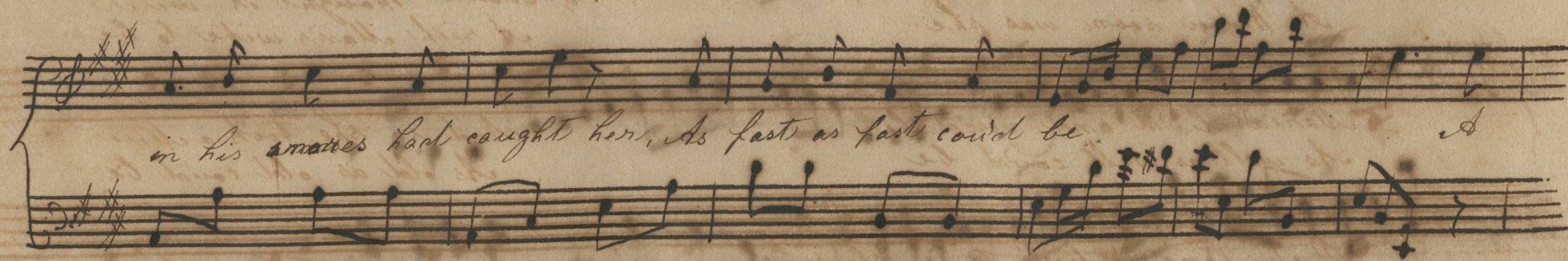




*Allegretto.*

The Sisters.

*A much admired New song*





Sailor's Son was Harry, As brave as brave could be, And he resolved to

marry, The fairest of the three, the fairest of the three, the fairest of the

three, and he re-solved to marry, the fairest of the three.

Lousia's spouse perplect her,  
A Widow soon was she

3) Maria thought it wiser  
A rich Man's wife to be

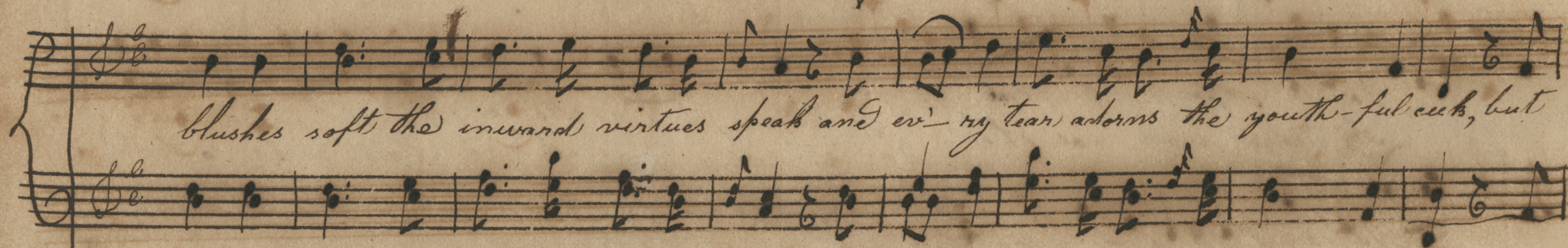
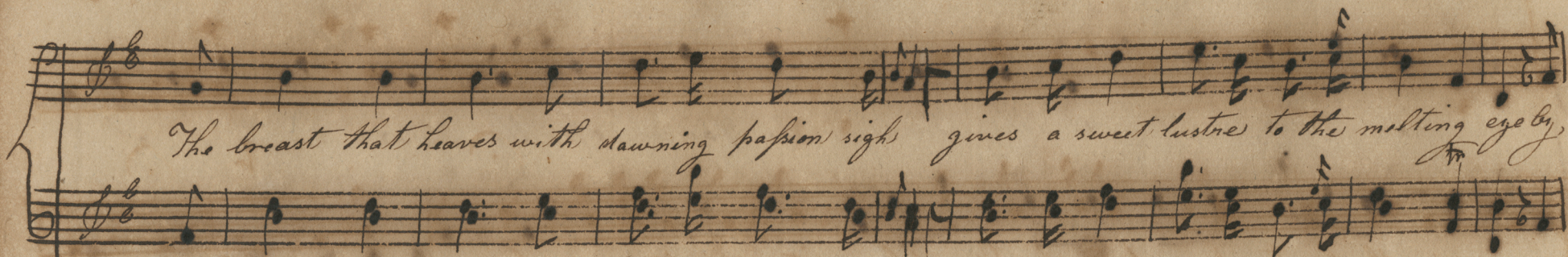
Maria's life and vesel here  
As well as well could be

And so she took a Mison  
As old as old could be;

But, gave poorest true pleasure  
With one of low degree  
They were each others Treasure  
The poorest of the three.

Lousia felt Love's passion  
But wished the world to see  
To choose a Lad of fashion  
The dullest of the three



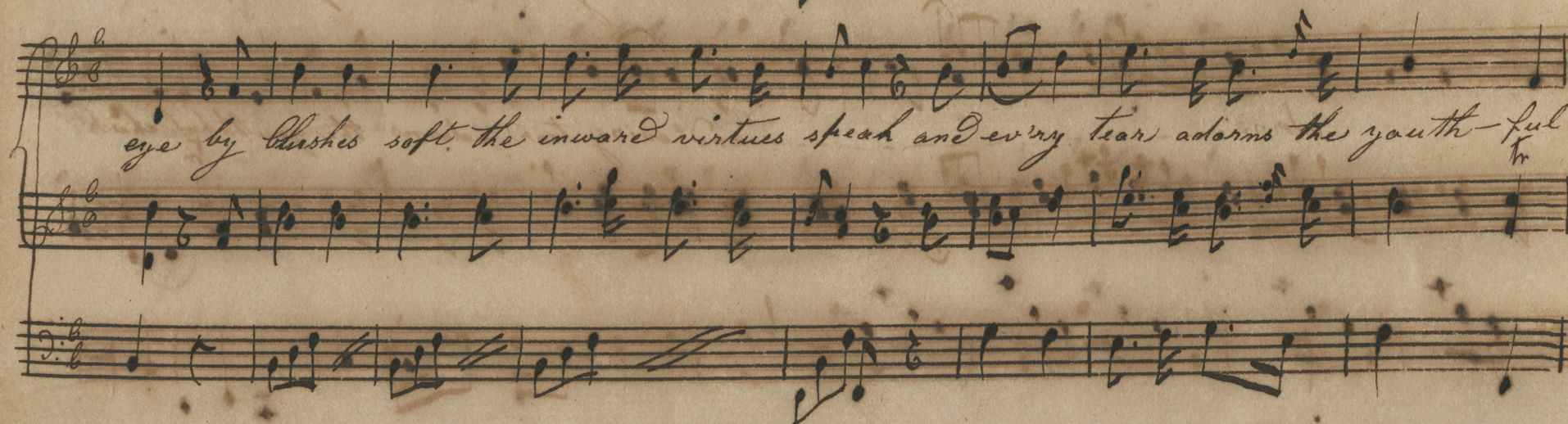
*Andante**Duetto.*



in the heart where pi-ty finds a place it adds to ev'ry charm a po-lish'd grace, - but

in the heart where pity finds a place it adds to ev'ry charm a polish'd grace, the







each — adorns — — — — — and every tear adorns the youthful cheeks



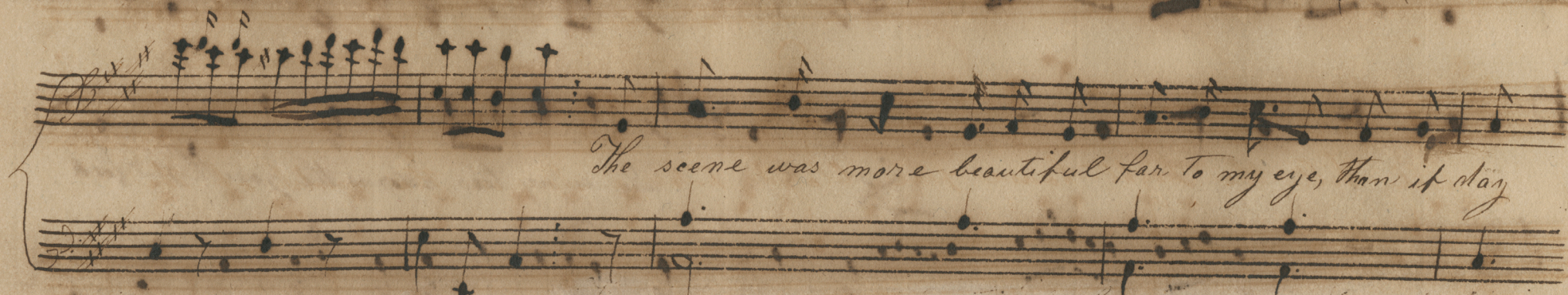
and every tear adorns the youthful cheeks

adorns — — — — — and every tear adorns the youthful cheeks

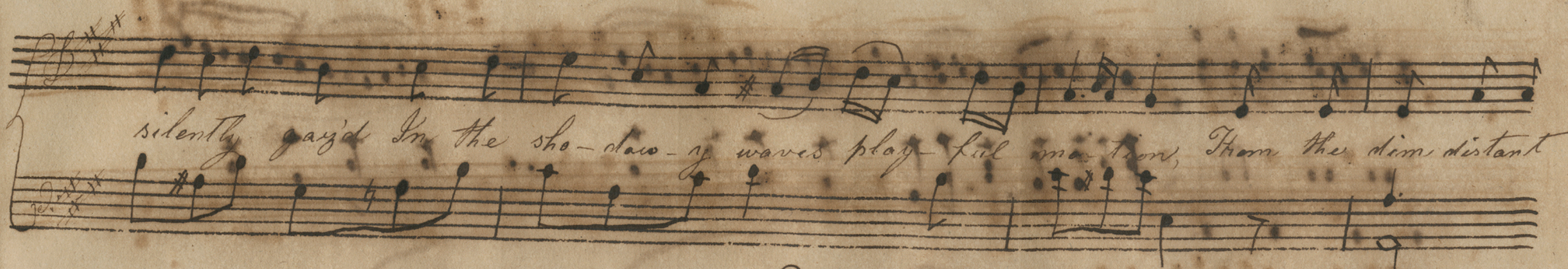




## The Light House.







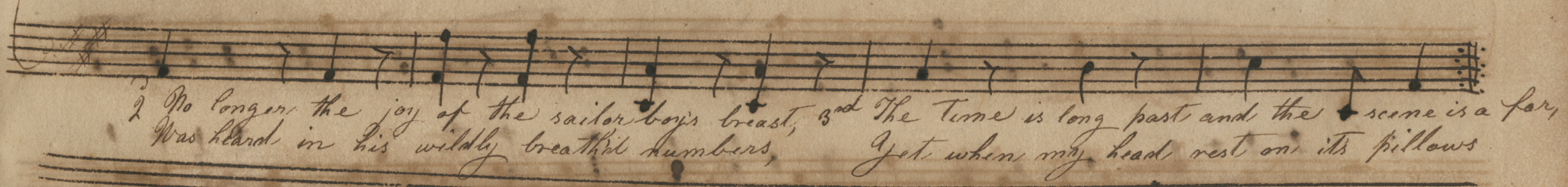
silently gay'd In the sho-<sup>ws</sup>-dow-y waves play-ful mo-tions, Then the dim distant



hill, Till the Light-house fire blaz'd, Like a star, in the midst of the



ocean!



2 No longer the joy of the sailor-boy's breast, 3<sup>d</sup> The time is long past and the scene is a far,  
Was heard in his wildly breath'd humbers, Yet when my head rest on its pillows

The sea-bird had flown to her wave girdled nest, With memory sometimes rekindle the star,  
The fisherman sunk to his slumbers. That blaz'd on the breast of the billow:

One moment I look'd from the hills gentle slope, In life's closing hours, when the trembling soul  
All hush'd was the billow's commotion, And death stills the heart's last emotion  
And, I tho't that the light-house look'd lovely as hope O' then may the siraph of mercy arise  
That star on life's tremelous O-cen. Like a star on stermy's o-cen.

(flies)

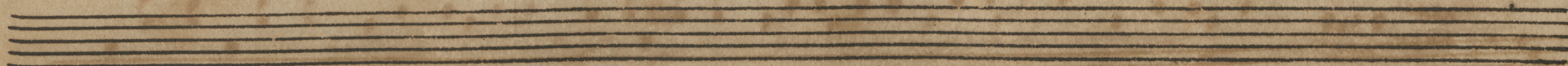


*Lady Whom That Strain I Hear.*

Handwritten musical score for piano, first system. The music is written on two staves in G major (one sharp) and 6/8 time. The upper staff features a melodic line with slurs and a *mezz* (mezzo) dynamic marking. The lower staff provides harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

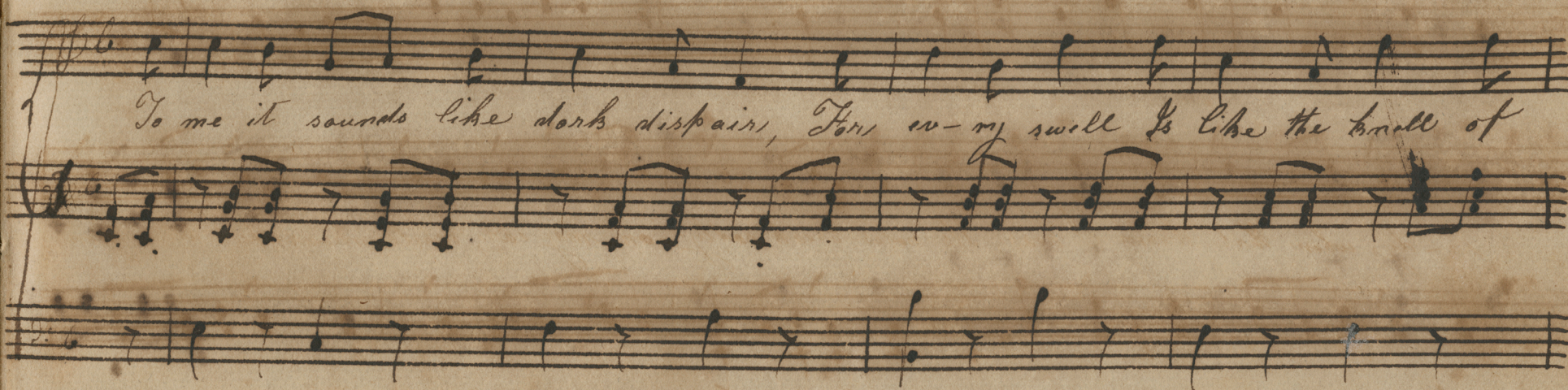
Handwritten musical score for piano, second system. The music continues on two staves. The upper staff has a melodic line with slurs and a *Cres* (Crescendo) dynamic marking. The lower staff provides harmonic accompaniment. The system concludes with a double bar line.

*La - dy, when that strain I hear, Its notes break sadly on my ear, While mournful vi - sions*






 hovers near Of days that now are gone; For tho' the song is light as air,


 To me it sounds like dark despair, For ev'ry swell Is like the knell of





joys for ever flown! Cease not then to touch the string, But hush cease these

The first system of a handwritten musical score. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat). The lyrics are written in cursive below the vocal line. The piano part features a steady eighth-note accompaniment.

notes to sing, For mournful visions still they bring Of days that now are gone.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written in cursive below the vocal line. The piano part continues with the same accompaniment pattern.

The third system of the musical score, concluding the piece. It features a final cadence with a double bar line. The piano part ends with a series of chords. The lyrics are not present in this system.



*Allegretto.* *Dance*

2 Could their softly flowing rhyme  
Delight the ear of death or time

3 Music still my heart can please,  
Its soothing power can never cease,

Or wait me to my native clime.  
I then might combat sound's power

Oh! touch some air that whispers peace,  
And songs of calm repose,  
For more such strains the ear beguile,

But ah! how vain the sweetest lays  
To bring again departed days  
Or wake the glance  
That kindled once

When breath'd from beauty's angel smile,  
Her radiant eye  
And thrilling sigh,

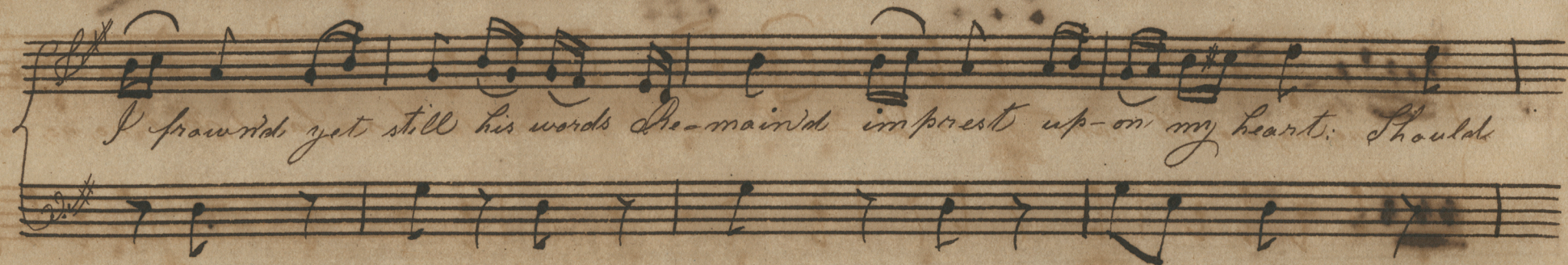
Our beauties wither'd flower  
Ease not them to touch the string  
But lady cease these notes to sing,  
And let some other measure ring,  
To charm the passing hours.

That mark each plaintive close  
All are spells whose gentle sway  
Give soul to music's magic lay  
Our captive hearts charmed away  
And half forgot our woes.



Twice Forward.

I was dancing at the village wake, That Henry did his love im-part; At first



falsehood lurk with-in his breast, An artless Maiden to ensnare; But





no, no, no it cant be so, De-cert could never look so fair, Should

falsehood lurks within his breast, An Artless Maiden to ensnare, But

no, no, no, it cant be so De-cert could never look so fair, But no, no, no, it

cant be so, De-cert could never look so fair



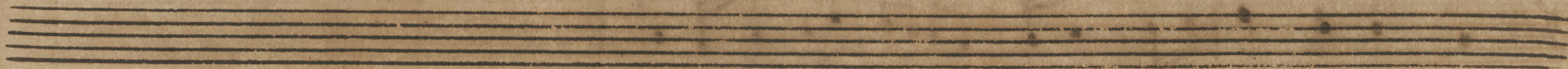
Moderato.

A Duetto from Paul & Virginia

The first system of musical notation consists of two staves. The upper staff is in G major (one sharp) and 2/4 time, featuring a melody with eighth and sixteenth notes. The lower staff is in C major (no sharps or flats) and 2/4 time, providing a harmonic accompaniment with chords and moving lines. Dynamics markings 'p' (piano) and 'sf p' (sforzando piano) are present.

The second system continues the musical piece. The upper staff begins with a vocal entry for Paul, marked 'Paul' above the staff. The lyrics 'See from Ocean-rising bright flames the' are written below the staff. The lower staff continues the instrumental accompaniment. Dynamics markings 'sf p' and 'p' are used.

The third system of musical notation features a vocal entry for Virginia. The lyrics 'Out of Day From yon grove, the varice song, shall slumbers from Virginia chase, chase away' are written below the staff. The upper staff contains the vocal melody, and the lower staff contains the instrumental accompaniment. The system concludes with a double bar line.





## Virginia

Slumbers from Virginia chase, chase away      Tho' from Ocean rising, bright

flames the Orb of Day, Ah! not yet the hour of meeting, not, not yet Virginia.





no not yet Virginia From yon Grove various songs

Do not delay Do not delay

chase Virginia's slumbers, yet a while, yet awhile yet we must delay

yet awhile, yet awhile, yet we must delay



From yon grove varied songs, chase Virginia's slumbers, yet awhile, yet awhile yet we  
yet awhile, yet awhile yet we

must delay, yet awhile retiring hence away Go Go hence away  
must delay absence if desiring I obey yes yes I obey



## The White Cockade

## Hiland Reel

*Con Spirito*

Tho' I am now a very little lad, if fighting men can

cannot be had for want of better I may do to follow the Boy with his rat tail too

I may seem ten-der yet I'm tough and tho' not much o'me I'm right good stuff



of this I'll boast, say more who can, I never was afraid to meet any man.

I'm a Chickabiddy see take me now now now, I'm a mer-ry lit-tle he porry

now-daw daw, brown-lets I'll knock about, oh there's my joy, at my back a knapsack

like a roving Boy.



Yankee Doodle

A handwritten musical score for the first system of 'Yankee Doodle'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the staves.

A Yankee boy is trim and tall and never over fat, Sir, At Dance, or frolic



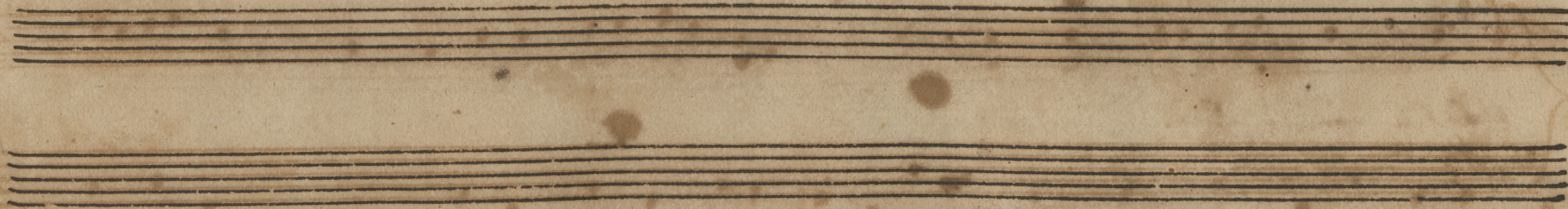
A handwritten musical score for the second system of 'Yankee Doodle'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the staves.

hop or ball, as nimble as a rat Sir Yankee Doodle gauge your coast Yankee



A handwritten musical score for the third system of 'Yankee Doodle'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the staves.

Doodle dandy fear not then nor threat nor boast Yankee doodle dandy.

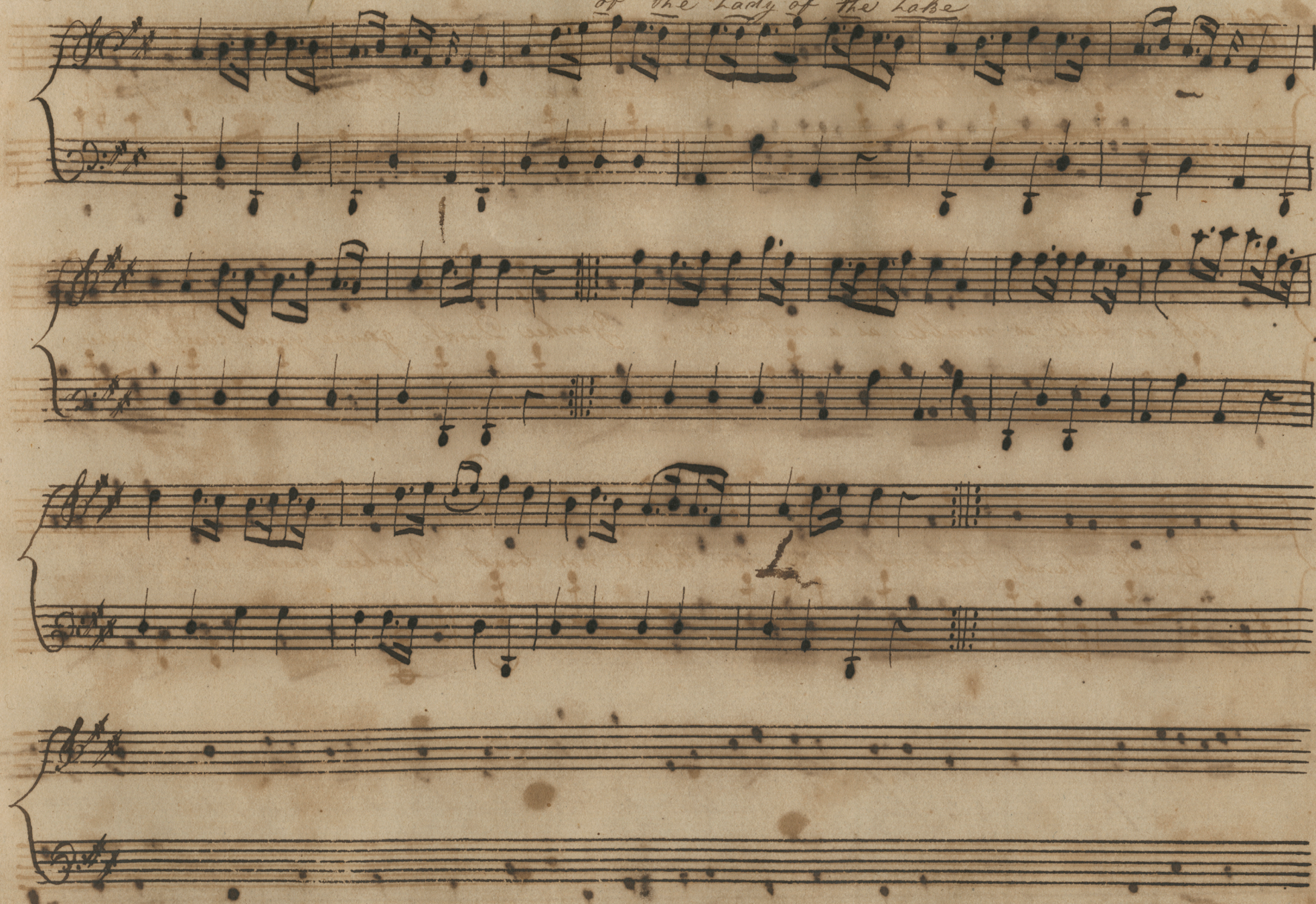




Bold.

March and Chorus, in the Dramatic Romance  
of the Lady of the Lake

69



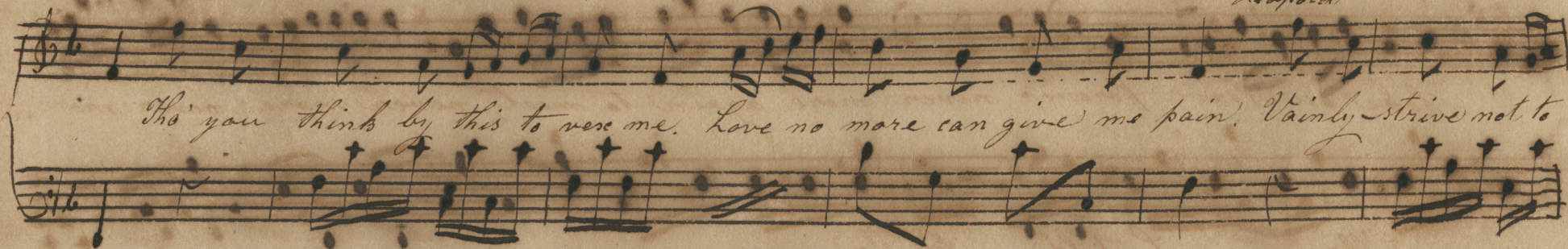


*The you think by this to vex me!*



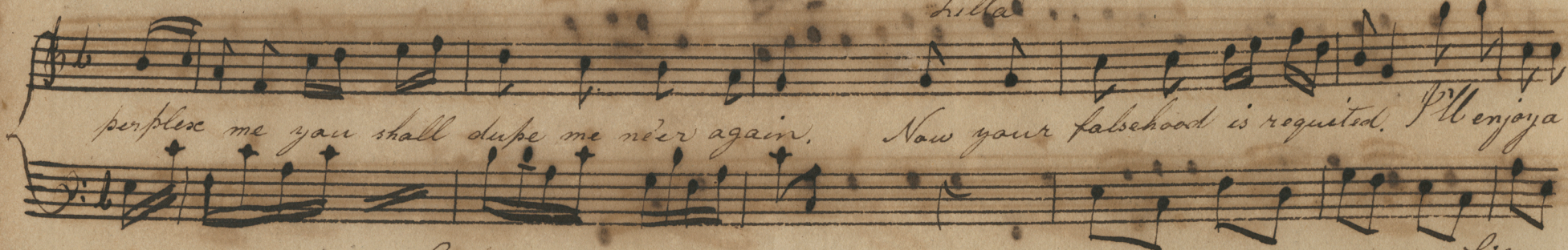
*Lilla*

*Leopold!*



*The you think by this to vex me. Love no more can give me pain! Vainly strive not to*

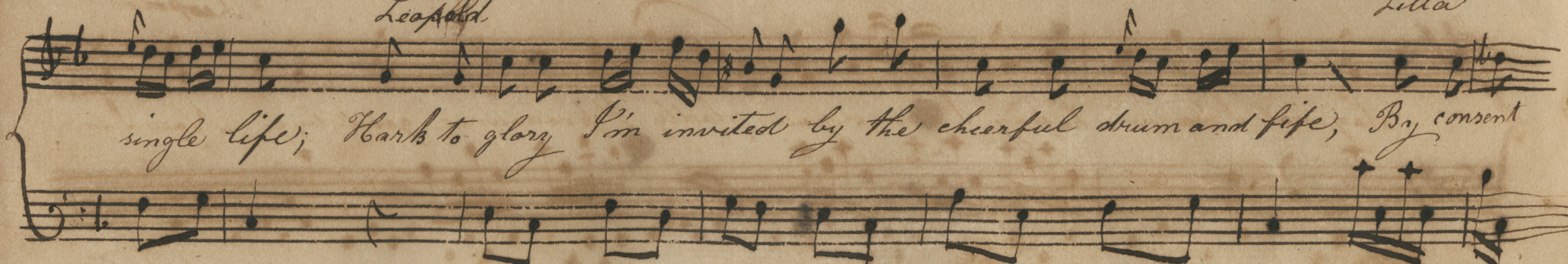
*Lilla*



*perplex me you shall dupe me neer again. Now your falsehood is requited. I'll enjoy a*

*Leopold*

*Lilla*



*single life; Hark to glory I'm invited by the cheerful drum and fife, By consent*



Leopold

Lilla

71.

consent then now we sever, Love's all nonsense, Freedom's sweet. And we

Leopold

Lilla

Leopold

take our leave forever, never more again to meet, never more, never more,

Lilla

Leopold

Lilla

never more, never more, I don't wish sir to allure you, I don't wish you

Leopold

stay not I'm quite happy I assure you, gladly I pronounce good bye. Now I'm



gone adieu forever gladly I pronounce good bye. Lalla, Lalla, Lalla, Lalla, Lalla,

*Lilla* *Leopold*  
gladly I pronounce good bye. You have changed your mind believe me? No I

*Lilla* *Leopold*  
told you so before. Can you have the heart to leave me? Yes, I'll never see you

*Lilla* *Leopold* *Lilla* *Leopold* *Lilla* *Leopold*  
more, never more, never more, never more, never more, no more, no more,



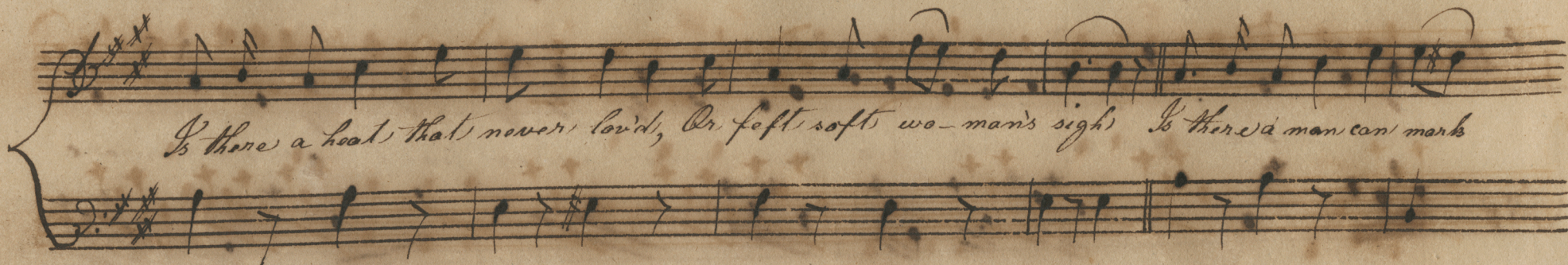
Lilla Leopold Boh

no more, no more, Never more my love shall leave me, never part, no

never more, Lala, lala, lala, lala, lala. never, never part, no never more

never, never part, no, never more.





For there's a charm in woman's eye,  
A language in her tear  
A spell in every sacred sigh,  
To man to virtue clears;

And he who can resist hard sonnets,  
With Brutes alone should live;  
Now taste that joy which name beguile  
That joy virtues give



Moderato.

# The Soldiers C.

75

A handwritten musical score on aged, stained paper. The title 'The Soldiers C.' is written in a decorative cursive script at the top center. To the left, the tempo 'Moderato.' is written. In the top right corner, the number '75' is written. The score consists of ten staves. The first four staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The third and fourth staves also have treble and bass clefs respectively, with one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth and tenth staves are empty, with only the clefs and key signatures visible. The music features various note values, including eighth and sixteenth notes, and rests. There are also some markings above the notes, possibly indicating fingerings or breath marks.



Wellington's Grand March.

This page contains a handwritten musical score for "Wellington's Grand March." The score is written on six systems of grand staves, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and triplets (indicated by a '3' over a bracket). The paper is aged and shows some staining. The first system has a triplet in the treble staff. The second system also has a triplet in the treble staff. The third system has a triplet in the treble staff. The fourth system has a triplet in the treble staff. The fifth system has a triplet in the treble staff. The sixth system has a triplet in the treble staff.



# Come hast to the Wedding.

Come hast to the wedding ye friends & ye neighbours, the lovers their bliss can no longer delay; forget

all your sorrows your care, and your labours, & let every heart beat with rap-ture to day.

O ye votaries all, attend to my call; come revel in pleasures that never can cloy.

O ye votaries all, attend to my call; come revel in pleasures that never can cloy, come see rural felicity which love &

innocence ever enjoy.



*The Prochotale Volantiers March.*

Handwritten musical score for "The Prochotale Volantiers March." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score includes several dynamic markings: *p* (piano), *cres* (crescendo), *L* (lento), and *tr* (trill). The notation is dense, with many beamed notes and complex rhythmic patterns. The paper is aged and shows some staining.



*Quick Step.*

99

Handwritten musical score for a Quick Step, featuring four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with a forte (*f*) dynamic marking. The second staff continues the melody. The third staff features a piano (*p*) dynamic marking and a section of music enclosed in a dashed oval with the handwritten word "his" written next to it. The fourth staff concludes the phrase. The notation is in a cursive, handwritten style.

*Days of absence*

Handwritten musical notation for the phrase "Days of absence" on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, ending with a double bar line.

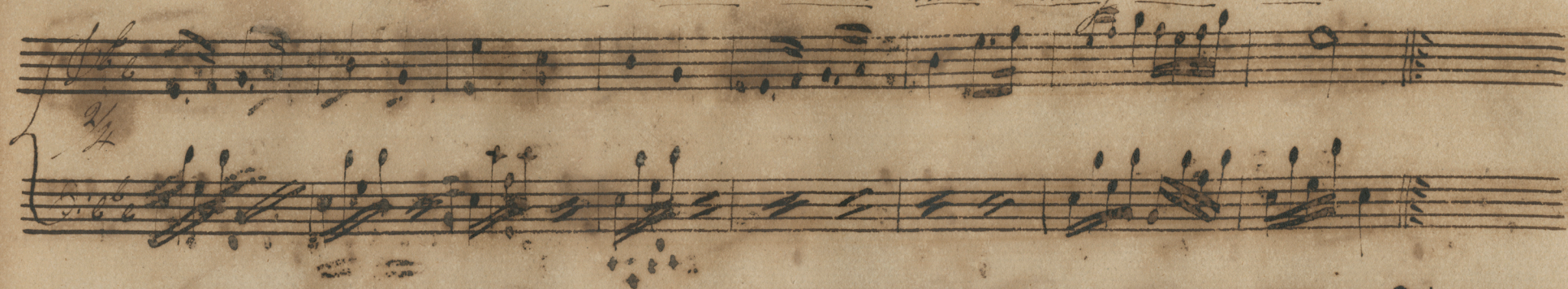
An empty musical staff with five lines.

An empty musical staff with five lines.

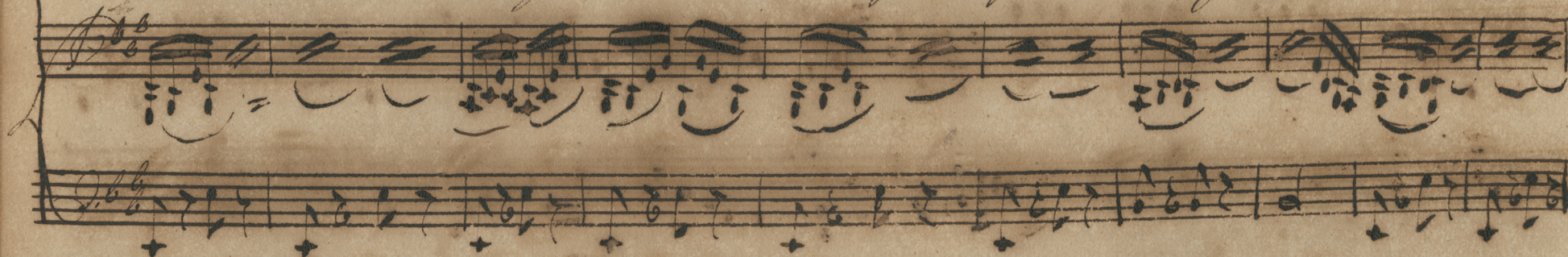
An empty musical staff with five lines.



*I have loved thee dearly, loved thee.*



*I have loved thee dearly loved thee Through an age of worldly woe. How ungrateful*



*I have proved thee. Let my mournful exile show. Ten long years of anxious sorrow*





hour by hour, I counted o'er, looking forward till to-morrow. Ev-ry day, I

The first system of the handwritten musical score. It consists of a vocal line (treble clef, G-clef) and a piano accompaniment (bass clef, F-clef). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line.

loved thee more ev-ry day I loved thee more.

The second system of the handwritten musical score, continuing the melody and accompaniment from the first system. It also features a vocal line and a piano accompaniment with the same key and time signatures.





## Returns enraptured Hours, or Major Andres farewell.

*Andantino.*

Re - turns enraptured Hours

when Delia's heart was mine, when she with wreaths of flowers my temples did entwine.

No jealousy nor care corroded in my breast, nor visions light as air presided o'er my

Since I'm removed from state,  
And bid adieu to time,  
All my unhappiness past,  
Let Delia not repine:  
But may the mighty Love  
Hear crown with happiness  
This grant ye powers above  
And take my soul to bliss.  
Now nightly o'er my bed,  
No airy visions play,  
No flowers deck my head  
Each vernal Holiday.

But far from these sad plains  
The lovely Delia flies  
Whilst racked with jealousy,  
Her wretched Andre dies.



# Sing Hallelujah.

Sing Hallelujah praise the Lord sing with a cheerful voice exalt our God with

one accord and in his name rejoice never cease to sing thou ransomed host praise

Father, Son, and Holy Ghost! untill in realms of endless light, your praises shall unite.

Here we to all eternity,  
Shall join the angelic Hays.

He hath redeemed us by his blood  
And made us kings and priests to God

And sing in perfect harmony  
To God our Saviour's praise.

For us for us the Lamb was slain  
Praise ye the Lord! Amen.



Evening.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is for the voice, starting with a treble clef and a key signature of one flat (B-flat). The bottom staff is for the guitar, starting with a bass clef and a key signature of one flat. The music is in 4/4 time. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The guitar accompaniment consists of a series of chords and single notes, providing a rhythmic and harmonic foundation for the melody. The paper is aged and shows some staining. The handwriting is in dark ink and is somewhat informal. The title 'The Rose Tree' is written in a cursive script at the top left of the page. The number '1' is written in the top right corner. The number '6' is written below the guitar staff in the middle of the piece. The number '7' is written at the bottom right of the page.

Er night a sumes her gloomy reign and shadows lengthen o'er the plain well  
 There lost in ec-tacy of joy Whilst tenderest scenes our thoughts employ well

to the myrtle grove repair, for peace & pleasure waits us there; we'll to the myrtle grove repair  
bless the hour our love began, the happy hour that made us one, will bless the hour our love began.

Handwritten musical score for the song "The Happy Hour". The score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, accessible style. The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The lyrics are written in the center of the page, between the two staves. The lyrics are: "for peace & pleasure wait us there, for peace & pleasure wait us there for peace & pleasure the hap-py hour that made us one the hap-py hour that made us one the hap-py hour that". The lyrics are written in a cursive, handwritten style. The paper is aged and shows some staining.

for peace & pleasure wait us there, for peace & pleasure wait us there for peace & pleasure  
the hap-py hour that made us one the hap-py hour that made us one the hap-py hour that



wait us there  
made us one

To some clear rivers

verdant side do thou my happy footsteps guide in concert with the hurling

stream we'll sing and love shall be our theme in concert with the hurling

stream we'll sing and love shall be our theme.

Da. Coda.



General Jones March.